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ABSTRACT

The articles in this volume explore various conceptions of assessment and evaluation and the ramifications of these perspectives in a number of countries across many diverse art educational settings. Kit Grauer introduces the theme in "An Editorial: Values and Evaluation." In "International Perspectives on Evaluation and Assessment of Visual Arts Education: A Report from the INSEA Bosschenhoofd Conference", author Doug Boughton gives an indication of the contrast of ideologies and cultural differences that surface when questions of assessment and evaluation are raised. Enid Zimmerman, in "Authentic Assessment Does Not Always Mean Equitable Assessment", is concerned that issues of pluralism and diversity are taken into account when developing authentic assessment in the visual arts. Related articles are: "Art/Design within the International Baccalaureate: What It Is, and How Do We Evaluate Such a 'Fuzzy' Subject" (F. Graeme Chalmers); "How High School Teachers Conduct Assessment in the Arts" (Ronald N. MacGregor); and "New Developments in Art Assessment in the Netherlands" (Diederik W. Schonau). Following the articles are reports from various International Society for Education Through Art (INSEA) members and world councilors. (MM)

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INSEA is the International Non-Governmental World Organization for Education through Art in consultative relations with UNESCO

INSEA NEWS

'ementary • Taiwan

Children's Art from ***Memory and Experience: Thematic Drawings by Taiwanese, Qatari and American Children,*** *Editors Al Hurwitz and Mahmoud El-Bassiouny*

Volume 1 1994

INSEA Executive Report

Editorial • Values & Evaluation

Theme : International Perspective on Assessment & Evaluation of Visual Arts Education

A Report from the INSEA Bosschenhoofd Conference
Doug Boughton • Australia

Art & Design within the International Baccalaureate
Graeme Chalmers • International Baccalaureate

Authentic Assessment does not always mean Equitable Assessment
Enid Zimmerman • USA

How High School teachers Conduct Assessment in the Arts
Ronald N. MacGregor • Canada

New Developments in Art Assessment in the Netherlands
Diederik Schönau • The Netherlands

REPORTS & NEWS • RAPPORTS ET NOUVELLES
Asia: The Japanese National Curriculum • *Norihisa Nakase, Akeo Murakami* • SEAPac • Australia Report • *Phil Perry* • **Latin America**: Encuento Latinoamericano • *Phoebe Dufrene* • Brazil • *Ana Mae Barboza* • **Europe**: Belguim • GRAPE • Hungary • *Andrea Karpati* • **North America**: CSEA • *Rita Irwin* • USSEA • *Lois Petrovich-Mwaniki* • Conference Proceedings Montreal.

Coming INSEA Conferences

European Regional July 17-21, 1994	Lisboa, Portugal
South East Asia & Pacific November 13-18, 1994	Subic Bay, Philippines
World Congress July 8-14, 1996	Lille, France

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INSEA News
Volume 1, 1994
Editor : Kit Grauer

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layout & design • Peter Scurr

INSEA News is the official publication of the International Society for Education through Art.

Articles and regional reports are welcome at all times. Please send copy to
Kit Grauer, Faculty of Education,
The University of British Columbia,
2125 Main Mall, Vancouver, BC, Canada
V6T 1Z4.
e-mail grauerk @ unixg.ubc.ca

Abstracts are welcome with articles. Authors are encouraged to submit photographs and/or art work.

Themes for articles for 1994 are
Art Education for Children in Crisis
(June 15 deadline)
Art Teacher Education
(October 15 deadline)

INSEA Executive Board meets in Baltimore.

Thanks to the hospitality of the National Art Education Association, the members of Insea Executive Board were able to meet twice during the NAEA annual conference in Baltimore (USA) in the beginning of April. During these two meetings John Steers, Maryl Fletcher deJong, Kit Grauer, Ana Mae Barbosa, Diederik Schönau and Peter Hermans discussed a great number of issues. World councillor Rita Irwin (Canada) was present at both meetings and Andrea Kárpáti (Hungary) joined the executive on the second day.

On the morning of Friday 9 April, members of the Executive informed each other about their latest activities and discussed topics for the agenda of the World Council meeting which is to take place in Lisbon on July 16, during the Insea European Regional Conference (15-22 July 1994).

During the second meeting the first draft of the 'Insea Action Plan' was discussed. This document should evolve into a coherent series of policy statements on a number of important issues. It is meant to serve as a guide for discussions about the future of Insea within all sections of the Society. Several members of the World Council will contribute to the document. In its final version, the action plan will deal with issues concerning membership, sponsoring, the status of Recognised National Organizations and affiliates, (the number of) regions, also in relation to the constitution of the World Council, international research, revision of the constitution and a number of other official documents, etc.

The recent changes in the international arena also have an impact on Insea as a Society. There is a growing request not only for sponsored memberships, but also for art supplies and resources. The members of the Executive feel that Insea should make an effort to meet these requests, especially those requests from art teachers taking care of children in need. The Insea executive will therefore try to raise the number of sponsored memberships and it will establish a special aid fund.

The next Executive meeting is planned to take place at the European Regional Congress in Lisbon. The transfer of the Secretary, membership registration and Treasury to the Netherlands has been completed. Insea now has one postal address:

INSEA, P.O.Box 1109,
NL 6801 BC Arnhem,
The Netherlands.

INSEA-L
Do you have Access to the Internet? The academic Community's electronic mail system provides international access to INSEA-L @ unb.c a

Creating a virtual community of art educators through computer networking, INSEA-L provides a resource for rapid communication with colleagues, a forum for continuing debate about issues and research between INSEA meetings and congresses, and a means to plan and coordinate joint activities. For further details of this service, provided on behalf of the art education community by the University of New Brunswick, please contact :

INSEA-Lcrée une véritable association d'éducateurs/éducatrices en arts plastiques au moen d'un réseau-ordinateur qui fournit - une communication rapide -avec ses membres - des tables rondes sur des points à discuter et sur des recherches dans les périodes entre les rencontres et les congrès de l'INSEA - une façon de planifier et coordonner des activitiés collectives.

Don Soucy
dsoucy@unb.ca

Tony Scott
scott+@osu.edu

An Editorial

Kit Grauer

Values and Evaluation

Decisions about assessment and evaluation in the visual arts ultimately helps us uncover the wide range of values and beliefs we hold about art education. The articles in this edition of INSEA News are all keyed on this theme. They explore various conceptions of assessment and evaluation and the ramifications of these perspectives in a number of countries across many diverse art educational settings. As one would expect, the questions generated by this look at assessment and evaluation are as exciting and challenging as the practices described and questioned.

Doug Boughton, in the lead article to this theme, provides us a glimpse of the INSEA Conference on Evaluation and Assessment held in the Netherlands and soon to be explored more fully in a book to be released for INSEA later this year. A theme which emerged from that conference and is echoed throughout this issue, is the contrast of ideologies and cultural differences that surface when questions of assessment and evaluation are raised. Concepts of curriculum and art and assumptions about cultural values were revised extensively as participants to the conference had to grapple with the fact that even terms such as assessment and evaluation did not have universally recognized meanings.

A program that attempts to clearly articulate the assumptions and values that undergrid the evaluation of student learning is the Art/Design component of the International Baccalaureate. "I.B." is a secondary school graduation/university entrance program operating within schools in over 60 countries around the world. Graeme Chalmers, Chief Examiner in Art/Design for the International Baccalaureate Organization, provides us with a detailed description of the what and how of I.B. assessment and evaluation. In doing so he addresses at least one solution to the concerns addressed by Enid Zimmerman in her article on authentic assessment. Zimmerman is concerned that issues of pluralism and diversity are taken into account when developing authentic assessments in the visual arts.

Both Ron MacGregor and Diederik Schonau approach the issue of assessment and evaluation from the national prospective. MacGregor's study of Canadian teachers of the arts provides a rich source of data on what criteria are applied by classroom teachers of art, music and drama. The norm in North America, unlike many other areas of the world, is for individual classroom teachers to develop performance criteria for their students.

In contrast, Diederik Schonau, describes the national criteria that have been developed in the Netherlands. Together these two articles highlight the complexity that can exist in looking at standards nationally.

Following the articles are a number of reports from various INSEA members and world councillors. This vital link to the activities and issues in many areas of the world is a way to keep INSEA members informed globally.

This issue sets the tone for the format for INSEA News for the next three years. I am joined by an editorial board consisting of: Doug Boughton (Australia), Andrea Karpati (Hungary), Meri-Helga Mantere (Finland), Norihisa Naskase (Japan), Ivone Mendes Richter (Brasil), and Enid Zimmerman (USA). Together, we will propose and develop publications around themes that will highlight issues of international concern in art education. The next two themes for 1994 are: "Art Education for Children in Crises" (deadline for submissions of June 15, 1994) and "Art Education in Teacher Education" (deadline for submissions, October 15, 1994). We encourage the membership of INSEA to submit both articles and reports of regional activities; your suggestions for possible themes for future publications are also welcome. Although this issue is dominated by English language text; we will attempt multiple language abstracts (French, German, Spanish and English) of all articles in the subsequent issues. Ideally, articles will also be submitted and published in languages other than English. Financially, we simply cannot afford translation of all text but we encourage individuals or groups to translate any INSEA materials that would benefit communication within your region of the world.

The illustrations for this issue are from the book, "Memory and Experience: Thematic Drawings by Taiwanese, Qatari and American Children" edited by Al Hurwitz and the late Mahmoud El-Bassiouny.

Peter Scurr continues to do the layout and design under amazing deadlines and difficulties.

Finally, I would like to express on behalf of all INSEA members, the admiration and gratitude we owe the previous editor, Monique Briere. Monique not only managed to edit INSEA News on a minuscule budget but she also co chaired the exceptional INSEA World Congress in Montreal on top of her very active life as an art educator.

The new editorial board and I are looking forward to serving the membership of INSEA. Please continue to provide us with the dialogue which keeps INSEA News alive.

Kit Grauer

INTERNATIONAL PERSPECTIVES ON EVALUATION AND ASSESSMENT OF VISUAL ARTS EDUCATION:

A REPORT FROM THE INSEA BOSSCHENHOOFD CONFERENCE

Doug Boughton
Professor of Art Education
University of South Australia

In December 1990 an historic art education conference was held at Bosschenhoofdt, the Netherlands. It was a notable event quite unlike anything else INSEA has previously done, and unusual for the way in which important ideas about evaluation and assessment in the visual arts were explored by scholars from several nations. The conference grew from an idea proposed by Elliot Eisner as incoming INSEA President, and was subsequently funded by a Getty Foundation grant. The event was jointly organised by Elliot Eisner (USA), Johan Ligtvoet (the Netherlands) and Doug Boughton (Australia), with executive assistance from Kit Grauer (Canada).

A feature of this conference was that it brought together, for the first time, eighteen world experts in the fields of education, art education, and developmental psychology to debate issues that appeared to them to reflect current thinking about evaluation and assessment in the visual arts. These scholars, invited from seven nations, presented points of view that were shaped by quite different national perspectives. The countries from which they came were Australia, Canada, United Kingdom, Germany, Hungary, the Netherlands, and the United States. Not surprisingly the different assessment practices and value systems that characterise art education in these countries threw many issues into sharp focus... and, as one might expect, some common ground was also discovered.

A second feature of the conference was that it focussed not only upon issues related to assessment of school-based courses, but upon museum and community centre art education programs as well. Each of these institutions... schools, museums, and community centres manifest different values and intentions, leading to different traditions of practice, not only between countries, but within them as well.

A third feature was the size and structure of the meeting. It was a working conference demanding complete attention of the participants to closely defined issues for three full days. The conference was closed to all but the presenters so that no distractions were provided by any need to engage in the kind of public performances that larger audiences usually expect. Each of the conference papers were read beforehand by everyone, and almost two hours of debate was allocated to each set of three papers. The luxury of time afforded by this structure meant that questions, challenges, new issues, and complexities could be explored seriously and with a degree of rigour that is not possible under normal conference circumstances.

Five themes[1] were discussed in six sessions over the three days. Each session was comprised of debate focussed upon three main papers, two of which expressed points of view related to the topic, and a third comprising critical response to the two viewpoints. The participants discovered that the conference forced them to rethink some of their views and provided insights into other cultural contexts. The discussions were taped to enable an edited version of a selection from the collected papers and responses to be prepared for publication.

While it is impossible to capture the rich texture and range of three days of discussions in a few words, there were several important themes that recurred through the debate. One of the most interesting of these was the contrast of *ideologies and cultural differences*. Not surprisingly in order to understand evaluation and assessment practices, concepts of curriculum and art, and assumptions about cultural values, the participants were forced time and again to revisit discussions about context.

One indication of contextual difference emerged from a difficulty with the meaning of the term *assessment* Taken-for-granted language used by colleagues on different sides of the Atlantic (and the Pacific) did not seem to have a universally recognised meaning. An apparently minor difference in the use of terminology revealed a larger ideological variance in the intentions and practices associated with educational evaluation in different countries. *Assessment* and *evaluation* are terms which are frequently substituted for each other by Canadian and American academics. British, Dutch and Australian scholars on the other hand tend to attribute much more specialised meanings to them.

Assessment, for the latter group refers to the agreed data reduction procedures used to determine the standard of student performance in centralised assessment systems, while *evaluation* generally refers to judgements made about curriculum. In the North American context *evaluation* is accepted as a more generic term.

Differences in conception of the term *assessment* are rooted in the particularity of educational ideologies employed within different countries. In the United States and Canada ideological pluralism is the norm. Difference is celebrated, and the right of teachers to make unchallenged judgements about their students' work is largely preserved. In the U.S.A each of the fifty States has its own programs, and it is not rare to find that little commonality exists among schools, often within the same state. Individual teachers are usually the sole judges of their students' work with the result that some universities do not include grades received in the arts when calculating the student's grade point average for university entrance. Although standardised testing is used as an assessment procedure for most school subjects in the United States this practice has not been widely used in the arts. Consequently universities do not have a great deal of confidence in art achievement scores supplied by schools. Short answer pencil-and-paper style of testing has been regarded by teachers as inappropriate for the arts, causing the status of the arts to be lessened in terms of university entrance.

Standardised testing has not been widely used in education in Britain, Holland, or Australia in the same way that it has in the United States. Centralised assessment procedures have been developed in several European countries and the Antipodes using expert critics to moderate[2] teachers judgements. This process of judging art work is not unlike the way in which judgements are made by recognised critics of studio products within the arts professions. Pressure from universities in those countries to produce codified statements which equate with other non-arts subjects has resulted in elaborate and, at times, very complex state and national systems for moderation of achievement scores. The intention of these

systems is to achieve a degree of equivalence between students in normative terms. A student whose work is judged as 60% in school "A" should be equivalent to the work of other students who receive 60% (relative to the same criteria) in schools "B" or "C". Further to this, the expression of student learning as a numerical value facilitates moderation and statistical comparisons between groups of students, and between the distribution of art scores and those of other subjects.

Notwithstanding the practice in North America a global move towards more centralised assessment systems in art education is apparent. The United Kingdom, the Netherlands, Hungary, and New Zealand have taken steps toward national assessment. Australia has employed state-based centralised assessment for almost two decades, and appears to be moving towards a national reporting framework in all subject areas. Ron MacGregor reported his comparative study of the art assessment practices in England, Wales, Scotland, the Netherlands, two Australian states, and New Zealand in order to advise the Ministry of Education in British Columbia about the feasibility of introducing a Province wide assessment system for art education[3]. Such a signal from an important Canadian province may herald a major ideological shift regarding art assessment practice in North America.

It is noteworthy also that the International Baccalaureate (IB) assessment system is accepted by universities in over sixty countries. The assessment protocol of the IB also points to widespread acceptance and development of centralised assessment procedures. With an increasingly mobile population of students anxious to ensure their educational achievements have meaning in different countries or different states in a single country, an increase in the development of centralised systems seems more than likely.

While there were some similarities of practice in those countries in which centralised assessment and moderation is the norm, many fascinating differences were revealed in the way moderation is conducted. Although "difference" appears to be the defining characteristic of assessment systems within different countries, some commonalities were viewed to be important.

One of the most critical pre-conditions for effective development and implementation of centralised assessment systems is acceptance and support of the community of teachers who are affected by them. The success of centralised assessment depends upon a perception by teachers, that there must be something in the process for them...they need to feel that they "own" the assessment process! The second area of agreement among the participants was that an effective assessment model must meet three criteria *validity* (do the methods of assessment reflect the aims and objectives of the course?); *reliability* (does the methodology produce similar results for similar students under similar conditions?); and *utility* (is the assessment process convenient and cost effective?).

front • Andrea Kárpárti-Hungary, Kit Grauer-Canada,Rachel Mason - UK, Elliot Eisner - USA, Elizabeth Vallance - USA, Pamela Sharp - USA,
second • Bonnie Pitman - USA, John Steers - UK, Doug Bougton-Australia, Folkert Haanstra - the Netherlands,Howard Gardner - USA, Ron MacGregor - Canada, Michael Parsons - USA, Felicity Haynes - Australia, Jean Rush - USA, Diederik Schönau - the Netherlands, Christiane Schrübbers - Germany, Johan Ligtvoet-the Netherlands, Brent Wilson - USA.

This is where agreement ended. Many questions about moderation appear to be differently resolved by different countries relative to the above criteria. These are some of the controversial issues raised by the conference participants that could well constitute a basic, practical checklist of questions to be resolved in the development of any centralised assessment system:

•Who should judge the students' work and how should they be selected?
Should the students' work comprise studio material only, or should written work be included?
•If written work is included what should be the character of this work?
•Should the teachers' judgement be taken into account, and if so to what extent?
•How many judges are required to provide the best compromise between reliability and cost effectiveness?
•How should benchmark standards for judgement be established?
•Should the work from previous years be employed for benchmark purposes?
•How should new judges be initiated?
•Should judges generate the assessment grade, or should the teacher provide grades to be moderated by judges?
•Should statistical moderation be employed?

•Should judges travel to schools, or should the work be sent to a common assessment centre?
•Should the teacher be present at assessment?
•Should the student be present at assessment?
•Should criteria be used for judgement, or will global judgements do?
•Should all the year's work be shown, or should an examination period be set?
•Should the class teacher be permitted to provide advice for work submitted as part of a studio assessment portfolio?
•If an examination period is set, how long should it be?
•If the whole year's work is shown how does one ensure that all the work was done by the student?
•Should the judges and moderators themselves be checked and how should this be done?
•How should the assessment process itself be evaluated?

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Although centralised assessment has developed in Britain, Holland, and Australia within a similar time-frame over the last twenty or so years, the way in which the above questions have been resolved have resulted in very different procedural patterns in each country.

Another issue which illustrated striking ideological differences in art education practices, and which raises enormous difficulties for the evaluator, is in the configuration and control of community centres within different countries. Brent Wilson's presentation[4] described an incredible diversity of community centres in the United States, which reflect extremes of wealth, poverty, tastes, interests, and funding, which is derived from both public and private sources. In comparison to the U.S.A., the Dutch government provides a national system of creativity centres located in almost every major population centre. Funds are provided through the Ministry of Health Welfare and Cultural Affairs, supervision of centre programs is provided by a Board of Inspectors, and curriculum support is supplied by the National Institute for Arts Education.

Every Dutch citizen, if they so wished, could attend a community centre, unlike the United States, where, as Wilson pointed out, less than ten percent of American children could have access to government sponsored art education programs in a community centre for even a few days per year. In the Netherlands uniformity of cultural values is preferred, a state of affairs which has led to government intervention. In the United States ideological pluralism has resulted in a multiplicity of interpretations of cultural centres, and of the art education programs within them.

Hungary is a country in which one might expect a degree of uniformity, yet Andrea Kárpárti's paper[5] listed a variety of different kinds of institutions, which could be loosely categorised as a "community centre" offering art education programs. Some of these were *Houses of Pioneers; Houses of Culture; Museums, Galleries, and Art Halls;* and *Summer Studios*, each of which serves different groups of clients, is supported by different sponsoring arrangements, reflects different intentions in the programs offered, and is supervised (or not supervised) differently.

Formal evaluation of art centre programs is relatively rare in comparison to the number of programs offered in various forms worldwide. Whether they should be formally evaluated anyway was a serious question raised in Robert Stake's paper[6] and reiterated by Andrea Kárpárti.[7] In countries such as the Netherlands where a relatively cohesive ideology shapes the set of cultural values promoted through community centre programs, formal evaluation of the quality of outcomes is little more problematic than it is in school settings. In other countries the question of quality of outcome may be less relevant as a reason for evaluative enquiry than coming to understand the kaleidoscope of hidden values which animate educational encounters in community centres.

If the purpose of evaluation is to make a value judgement about the worth of an educational experience, or in the case of art education, the worth of an art learning experience, then will it do to accept whatever a particular group of community centre clients believe is art? How does one come to grips with the fundamental issue *"when is a community centre art program not an art program?"* Is it enough to accept that a program is successful if it matches the values and expectations of its clients or should it be axiomatic for evaluators to provide a vision of desirable, alternative conceptions of art education?

The most promising prospect for future development of evaluation methodologies in community centres, to me at least, seems to be in comparative examination of the rich tapestry of belief systems and values which support community centre art programs in their various forms in different countries. Of particular value would be in-depth international comparisons to illuminate the value systems of typically different community centre programs. A data base of findings from in-depth comparative studies would furnish an invaluable resource for evaluators to use as a backdrop to community centre evaluation. The United States and the Netherlands provide an exciting focus for potential comparisons. If ideological freedom is valued and promoted at what point does it result in aesthetic anarchy for community centre art education? On the other hand does centralised government control limit art education to traditional conceptions of art, and promote a restrictive view of national cultural values?

While Community Centres in different countries appear to share few common characteristics related to problems of evaluation and assessment Museum Educators have much in common. One major problem for museum evaluators everywhere is to define what it is that constitutes a teaching program. Traditional art education programs in galleries, designed for relatively homogenous audiences, such as school groups, are not problematic in the sense that aims can be identified, teaching strategies examined, and outcomes assessed. Evaluation methodologies based on traditional practices can be employed in more or less the same way as they are in any short course or school-based assessment, recognising the particular difficulties of once-only visits, finite time, the shortcomings of instrumentation, and limited generalisability.

But the real difficulty of museum evaluation lies in the twin problems of defining a conception of "teaching" for the occasional visitor on the one hand , and identifying those "learners" (other than easily identified target groups) on the other. Is the organisation of a display, the lighting, the text support material, and audio visual information to be regarded as a teaching program? Who are the people who come to galleries? Do they come back? Why do they come to galleries? Do they learn anything? If they do learn something, what do they learn? How should one define "learning" in the museum? Does "enjoyment" of the experience constitute useful learning? Whose aesthetic judgement should be considered for acquisition and installation of art works? Should "western aesthetic values" prevail in museum education programs in western countries? Is the long-term effect of museum experience more or less important than short-term measurable effects? If they are important how does one determine long-term outcomes of museum education? These issues, and more, were raised by the conference participants, and reflect an enormous range of ideological issues for the evaluator.

A second shared problem of museum educators is the fundamental tension in point of view between educator and curator. Typically museum educators regard the objects within a gallery in terms of their potential to generate an educational impact. In the view of educators curators typically assume that good art speaks for itself, and that the processes of acquisition and installation have much more to do with aesthetic considerations than they do with educational potential. Museum educators hold the view that curators are loath to believe that multiple interpretations of their installation may be appropriate, or even possible. Generally they do not happily seek input from educators, are unconcerned about what visitors may learn from the display (or whether they learn anything at all), and worse, they may even be more interested in cataloguing and preserving objects than making them available to the public. The power structure of museums invests curators with considerably more influence than educators. Some resolution of this tension as a consequence of effective evaluative studies in several institutions in the united states were reported during the museum discussions.

The above discussion represents a scratch on the surface of the debate. There were many other themes and issues discussed such as the relationship of art learning and intelligence, and conceptions of the art and science of evaluation and assessment, assessment of the content, teaching and outcomes of art programs to mention some. It was a most useful and interesting conference. A selection of the papers and responses will be published in a book edited by Doug Boughton, Elliot Eisner and Johan Ligtvoet. The book *Evaluating and Assessing the Visual Arts in Education: International Perspectives* is in press should be available late this year or early in 1995.

[1] The themes and papers for each session were:

SESSION 1:Evaluation of the Content of School Art Education Programs (Felicity Haynes - Australia; Jean Rush - USA; Respondent: Michael Parsons - USA).

SESSION 2:Evaluation of the Teaching of School Art Education Programs (Elliot Eisner - USA; Pamela Sharp - USA; Respondent: Rachel Mason - UK).

SESSION 3:Evaluation of the Outcomes of School Art education Programs (Howard Gardner - USA; Diederik Schönau - the Netherlands; Respondent: John Steers - UK)

SESSION 4:Evaluation of Museum Art Education Programs (Folkert Haanstra - the Netherlands; Elizabeth Vallance - USA; Respondent: Ron MacGregor - Canada)

SESSION 5: Evaluation of Museum Art Education Programs(Bonnie Pitman - USA; Christiane Schrübbers - Germany; Respondent: Stephen Dobbs - USA)

SESSION 6: Evaluation of Community Centre Art Education Programs (Brent Wilson - USA; Robert Stake - USA; Respondent: Andrea Kárpárti)

[2] Moderation is the process used to adjust the grades or marks achieved by students in one educational context in order to attain equivalence with similar work of students in another context. Procedures used to do this include panels of moderators who refer to common benchmark or exemplary works, judges who use global judgements or detailed criteria (or both), and in some instances statistical procedures may be used.

[3] Reported in two papers submitted to the Ministry for Education, British Columbia. University of British Columbia: Vancouver : MacGregor, R.N. (1990). *Art assessment in Britain: structure content and administration.* and MacGregor, R.N. (1991). *Art assessment in South Australia, Victoria, and New Zealand: comparisons and contrasts.*

[4] Wilson, B. (1990) Art Center Evaluation: Tensions of Entertainment and Education. An invited paper prepared for the INSEA/Getty Conference *Evaluation and Assessment of Visual Arts Education*, held in Bosschenhoofdt, the Netherlands, December, 1990.

[5] Kárpárti, A. (1990) A Voice Answering a Voice: A Response to Robert Stake and Brent Wilson. An invited paper prepared for the INSEA/Getty Conference *Evaluation and Assessment of Visual Arts Education*, held in Bosschenhoofdt, the Netherlands, December, 1990.

[5] Stake, R. (1990) Evaluation of Art Education Programs in Community Centers. An invited paper prepared for the INSEA/Getty Conference *Evaluation and Assessment of Visual Arts Education*, held in Bosschenhoofdt, the Netherlands, December, 1990.

[7] Kárpárti op cit

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USA

Children's Art from ***Memory and Experience: Thematic Drawings by Taiwanese, Qatari and American Children,*** *Editors Al Hurwitz and Mahmoud El-Bassiouny*

ART/ DESIGN WITHIN THE INTERNATIONAL BACCALAUREATE:

WHAT IS IT, AND HOW DO WE EVALUATE SUCH A "FUZZY" SUBJECT.

F. Graeme Chalmers
Chief Examiner • Art & Design
International Baccealaureate

"Have you heard of the International Baccalaureate?" Increasingly, all around the world, the answer is "Yes." The International Baccalaureate, commonly referred to as "the I.B.," now operates in more than 60 countries. It is an extremely successful school graduation / university entrance program. Art/Design is one of many subjects, from specified groups of subjects, that I.B. students can study. In addition to studying six subjects (3 at Higher level and 3 at Subsidiary level) an I.B. diploma student takes a course in the theory of knowledge; is involved in some sort of creative/active/service; and writes an extended essay, that is rather like a thesis, in one of their I.B. subjects.

Art/Design, Music, and Theater Arts are valued by the I.B. community because of their unique and special contributions to the lives of academically-oriented students and also because of the internationalism inherent in the arts. The I.B. encourages students to see that all over the world, the arts are essential for maintaining, changing, and enhancing cultural life.

So what then does two years of study in this I.B. subject involve? For students who take Art/Design at "Higher" level, work in both studio and art/design history/critical studies is required. "Subsidiary" level students have the option of following primarily either a studio based or a historically oriented critical studies course. The I.B. Art/Design program aims to provide students with opportunities to develop their aesthetic, imaginative and creative faculties, to stimulate and train visual awareness, perception and criticism of the arts of various cultures; to enable students to discover, develop and enjoy means of creative visual expression which are suited to their temperament and capabilities; to encourage the pursuit of quality, through training, individual experiment and persistent endeavor; and to exemplify and encourage a lively inquiring and informed attitude towards art and design in all its forms both past and present.

Examiners review research workbooks and visit schools to see exhibitions of students' work. Schools like these visits, which often coincide with public exhibitions and special events, because they give schools the opportunity to profile the arts as an important part of a general education. In their studio work students ere expected to demonstrate:

- an inquiring attitude towards a variety of visual phenomena, expressed in persistent research and regular studio work;
- imaginative, creative thinking and feeling;
- a sensitive appreciation of the medium in hand, and of its expressive potential
- a feeling for the fundamentals of design;
- a comprehension of the aesthetic and technical problems encountered in studio practice;
- sufficient technical skill to produce some works of quality;
- an ability to select and present their own work appropriately.

Some students also keep a research workbook and should be able to:

- demonstrate clearly in verbal and graphic terms how personal research has led to an understanding of the topics and concepts under consideration;
- analyze critically the formal, technical and aesthetic qualities of the art/design forms studied
- relate this material to its cultural, historical and/or social context, and to their own studio work.

Quite often the same examiner will visit several schools in a region and teacher-examiner communication is encouraged, particularly as many art/design teachers teach in I.B. schools that are quite isolated.

Each Higher Level and Subsidiary "A" student will have prepared an exhibition of his/her work made over the two-year course. This is viewed and discussed with the examiner. The exhibition should include works which have been developed to their complete and final form and research work, made during this development (e.g. sketches, notes, preliminary studies). The Examiner's Instructions (International Baccalaureate, 1988) state that:

A rough sketch may well have considerable importance and indicate great potential when explained ...

The amount of work presented will vary from candidate to candidate. Some students may present complex projects for which there are only two or three high-quality final products to show. Others may present 20-30 works, some of which may be excellent, some satisfactory, and some interesting failures.

Not everything will be matted/mounted/displayed. The ability to select has a significance of its own. Other work should be kept available for reference during the discussion (p.4).

For Higher Level and Subsidiary B candidates research workbooks, which record learning in art/design history, art/design criticism, the psychology and sociology of art/design, as well as experimental studio work, are examined.

When evaluating students' work, assessment criteria and descriptors of levels of performance are used. These are directly related to the performance criteria listed in the International Baccalaureate Art/Design Subject Guide (1987). Teachers and students should have been working with these criteria during the course. Examiners are asked particularly to discuss each student's work with the teacher in terms of the descriptors. However, the final decision is made by the examiner, but discussion with the teacher helps to clarify views on the student's work. The teacher will have sent in a list of predicted grades to the I.B. Examinations Office and these, together with evaluations coming in from examiners around the world, and the photographs and photocopies in Student Record Booklets are all considered by the Chief Examiner and his/her Deputy before awarding the final grade. To art/design educators used to total autonomy in the awarding of grades this may sound complicated, bureaucratic, and even threatening. But if we want art/design to matter, if we want it to be accepted for university entrance as an equal subject to say, physics or chemistry, as it is within the I.B., then some sort of external assessment or moderation of the teacher's standards is important. In actual fact most schools really enjoy the visits of the examiners.

There are six assessment criteria used to assess studio performance. These criteria are "weighted", and some would argue that it is these weightings which give I.B. Art/Design its special character or flavor and make it different from, say, U.S. Advanced Placement Studio Art which seems to give a

higher weighting to, "technical skill." Together with the weightings that they have in determining the final grade they are:
Imaginative and creative thinking and expression - 35%;
Persistence in research - 20%;
Technical skill - 15%;
Understanding the characteristics and function of the chosen media - 10%
Understanding the fundamentals of design - 10%; and
Ability to evaluate own growth and development - 10%.

There are also four assessment criteria for the research workbook. A "Higher Level" student's grade is 70% studio work and 30% research workbook; while a "Subsidiary" level student's mark is generated from work in one or the other area. The research workbook criteria are:
Independent research - 35%
Critical appreciation of the formal, technical and aesthetic qualities of the art/design form/s studied - 25%
Awareness of cultural/historical/social context - 25%; and
Experimental studio research - 15%.
In order to determine the degree to which the student has fulfilled each criteria, five levels of achievement, have been identified. After using these descriptors for eight years we are still fine tuning them. Not only do the five levels of achievement, varying from 1 (low) to 5 (high) help examiners determine the degree to which a student has fulfilled each of the criteria, they also help teachers and guide students work. In other words they can be, and are used formatively as well as summatively. Since they have been in place standards have improved!

When the examiner has reviewed and discussed the student's work he/she chooses the descriptor which most aptly describe the work. By testing the work against six specifically different criteria (four criteria for the workbook) examiners are able to identify the particular strengths and weaknesses of each aspect of the student's work and present a fairly accurate achievement profile which seems to "stand up" across cultures. By using these achievement descriptors (the result of which is transformed into a "grade") it is hoped to avoid the misunderstandings and inaccuracies arising from the use of different marking or grading scales and the prejudices and value systems with which certain marks or grades may be associated. In addition to applying the descriptors, examiners write a brief comment about the work of each student. They also report on the work of each school by answering a brief questionnaire.

In addition to sending mark sheets and reports each examiner forwards photographic evidence of the range of student work that they examined. A Candidate Record Booklet is provided in which students paste photographs of their studio work and photocopies of pages from their research workbooks. This booklet is sent to the examiner before he/she visits the school. Later this information enables the Chief and Deputy Chief Examiner to check examiners' standards and to make adjustments if necessary. Moderation of marks takes place in the presence of a teacher-observer. Examiners receive feedback.

This model was not developed in isolation. International Baccalaureate art/design educators were aware of the ways in which "descriptors" were being used to describe "levels of performance" in art/design, particularly in the United Kingdom and in some Australian States. Our working party, or Subject Committee, which, because of costs involved is only occasionally able to meet, presently consists of art/design educators from: Argentina, Austria, Canada, Japan, the United Kingdom, and the United States. We always expect to be revising, refining, and fine tuning our descriptors and methods of assessment, and the membership of the Subject Committee will change. Art/design educators from the Netherlands, Portugal, and Singapore were part of the original team responsible for revising assessment in our subject, as were educators from other disciplines. Within the International Baccalaureate Organization examiners and teachers in the biological sciences, encouraged by a small research division, were the first to develop a successful criterion referenced system for assessing laboratory and other work. Because it was being accepted as a subject for university entrance Art/Design presented the International Baccalaureate Organization with a special challenge. A good curriculum guide was in place. Art/Design goals and objectives were well supported by teachers and examiners around the world. In such a multi-cultural setting, and with such goals and objectives, the unsuitability of standardized testing, even in say art/design history, was recognized. But we still needed to be accountable, and we needed to be able to award grades. We were growing rapidly, and, as stated above, we needed to avoid the misunderstandings and inaccuracies that can arise from the use of different marking scales, prejudices, and value systems. We wanted an accountable, sensitive and humane assessment system that would help drive what we consider to be an outstanding curriculum and approach to art and design education.

Modelages, ceramic, Lycée International de Valbonne, France. Studio work in IB is complemented by a research workbook.

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Reference Note

1 Graeme Chalmers, a past vice-president of INSEA, is a Professor of Art Education at the University of British Columbia. In June 1994 he concludes a 7-year appointment as Chief Examiner in Art/Design for the International Baccalaureate Organization.

For further information about the International Baccalaureate contact:

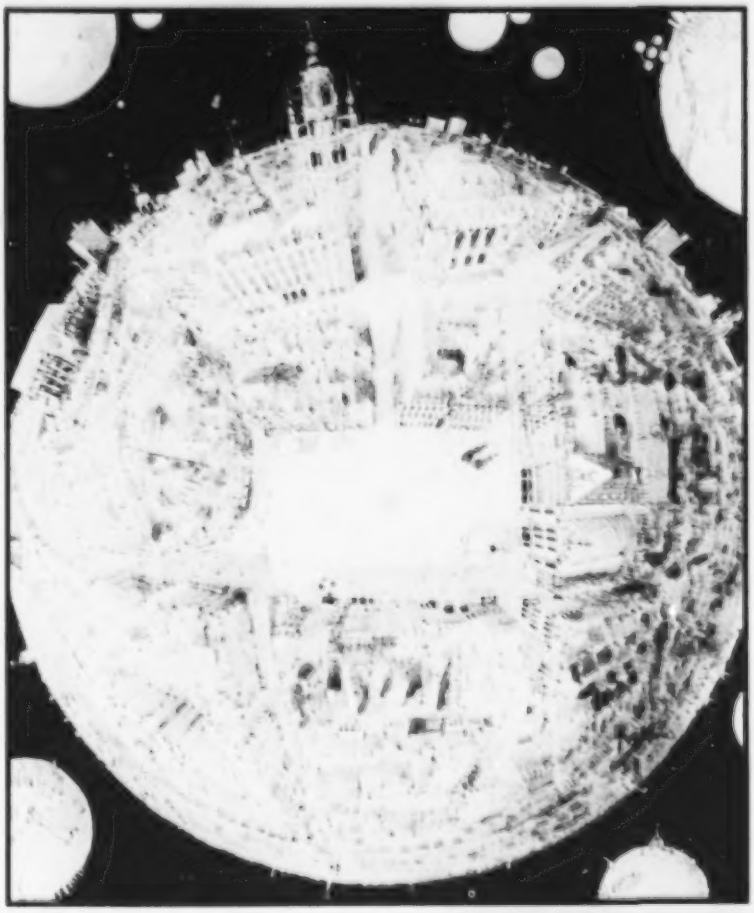
In Africa and the Middle East:
International Baccalaureate
Pascal Close
St. Mellons
Cardiff CF3 OYP
Wales

In Asia and the Pacific:
International Baccalaureate Asia-Pacific United World College of S.E.
Pasir Panjang
P.O. Box 15
Singapore 9111

In Central and South America:
International Baccalaureate
Latin America
St. George's College
Casilla de Correo 2
1878 Quilmes
Buenos Aires
Argentina

In Europe:
Baccalaureat International Europe
Route des Morillons 15
1218 Grand-Ssconnex
Geneve
Switzerland

In North America:
International Baccalaureate North America
200 Madison Avenue
New York, NY
USA 10016



INSEA 29th World Congress
Le 29e Congrès Mondial de l'INSEA
Grand Palais, Lille, France

Date et endroit:
8 au 14 juillet 1996,
at the Grand Palais, Lille, France
Date and location
July 8 to 14, 1996,
au Grand Palais, Lille, France

Langues officielles du congrès :
Français et anglais
Congress Official languages:
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Conférence de Recherche:
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Contact:
Marie-Noël Thirion
2, avenue des Flandres
Résidence Planche, Epinoy
Croix, 59170,
France
Fax.: 33. 20.42.92.43

AUTHENTIC ASSESSMENT DOES NOT ALWAYS MEAN EQUITABLE ASSESSMENT

Enid Zimmerman
Indiana State University
United States of America

In recent years, in the United States, there has been an active movement of educators to use methods that more adequately, than traditional standardized testing, assess progress and achievement of students across a wide variety of disciplines. These assessment procedures that approximate real-life situations, and measure tasks that are integrated, complex, and challenging, have come to be known as authentic assessments. A significant feature of authentic assessment is that on-going processes of defining a problems, working through problems, and completing finished products are viewed as both learning opportunities and assessment measures(Gardener, 1989; Wolf, 1989).

There are a number of approaches to authentic assessment; currently, the most popular assessment instruments in the field of art education are portfolios of student art works and student art journals(Zimmerman, 1992). Portfolios contain purposeful collections of student art work, in one or several art areas, in progress and as final products. Students often are participants in selecting their portfolios contents and judging their own progress and achievements. Journal assessments frequently are more open-ended that portfolio assessments and usually are used in tandem with portfolio assessments. By reflecting about their work in written journals, students are able to express feelings, ideas, and responses to their art works, and that of others, and describe specific contexts in which they are learning. A number of educational researchers have set forth criteria for authentic assessment that include evaluating student tasks that approximate a disciplined inquiry, considering knowledge holistically rather than in fragmented parts, valuing individual achievement as worthwhile in and of itself, assessing both processes and products, educating students to assess their own achievements, and expecting students to defend their work publicly(Archbald & Newmann, 1988; Wiggins, 1989).

Evaluation and achievement in all classrooms should reflect both a multi-cultural context and curriculum(Sletter & Grant, 1988). Authentic assessment procedures can provide opportunities for students from diverse backgrounds to become independent, self-directed learners. Those who use authentic assessment measures need to take into consideration how to have students come to know and understand art in cultural, racial, class, and gender contexts and how to adapt their teaching strategies, curriculum content, and learning environments to meet their individual students' needs(Zimmerman, 1990). Criteria for authentic assessment easily can become biased in terms of reflecting the background experiences and values of those who are responsible for developing assessment procedures. Sometimes fixed standards are used that are culturally specific and reflect white, middle-class language and values with content and resources unfamiliar to students form different ethnic and cultural backgrounds. Assessment criteria should be developed that are equitable and focus on where a student is at on a distribution related to pre-set criteria and also take into consideration where the student has come from on a wide variety of tasks. When authentic assessments are being developed, what needs to be considered is a common set of criteria that define specific student performances and at the same time take into account unique characteristics of students from diverse backgrounds.

Collins and Sandell(1992) noted that the United States is a multicultural society that is dominated by one cultural group and students who have backgrounds in non-Western cultures often are at a disadvantage. They suggested creating a pluralistic culture in which values of contributions that diversity can make in insuring that individuals retain certain aspects of their own culture heritage's are integrated into a common good with positive features of the dominant culture.

When authentic assessment criteria in art education are developed, there often is a need to establish general performance-based goals based on specific criteria(Beattie, 1994). These goals may include outside knowledge bases in the cultural and social contexts of art(Swann & Bickley-Green, 1993) and criteria that focus on quality of ideas, skill and control in the use of tools and media, and suggested future directions(Hausman, 1993). At the same time, authentic assessment criteria should take into account individual students' learning styles, rates of learning, motivation, work habits, and personalities as well as their ethnicity, sex, cultural backgrounds, and social class. Those who develop authentic assessment criteria have the potential to create equitable measures in which both diversity and common goals related to the dominant culture are established. If authentic assessment measures are not sensitive to pluralistic issues, they may be used to reinforce positively only those students whose backgrounds reflect dominant Western culture and, at the same time, reinforce negative self-concepts and low self-esteem of those students who come from diverse, non-Western backgrounds.

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HOW HIGH SCHOOL TEACHERS CONDUCT ASSESSMENT IN THE ARTS.

Ronald N. MacGregor
The University of British Columbia
Canada

In contrast to countries such as England or Australia, where national or statewide common criteria are applied to assessment in arts subjects, Canada looks to individual classroom teachers to provide indices of performance. Inevitably, this practice gives rise to questions on what criteria these individuals are using. If assessment is totally in the hands of the teacher, does that mean that success is whatever the teacher says it is? And should we accept that?

Questions like these led me to undertake a cross- Canada study in which teachers of art, music and drama were asked which objectives they considered most desirable for their students, and which methods they preferred to use in determining how adequately their students were meeting those objectives. The study perhaps might uncover interesting similarities and differences in how teachers of the three traditional school arts subjects monitored performance and examined behaviours.

Three Canadian colleagues, one a Francophone, and each of the three an expert in art, music or drama, collaborated with me in devising a questionnaire that could be completed with equal facility by teachers of art, music or drama. Aside from the usual personal and demographic information, the questionnaire contained a question on the relative importance of nine objectives; another explored the relative emphasis placed on seven kinds of projects or examined situations. A further question dealt with the relative popularity of seven methods of grading, and a fourth question asked for information on the extent to which five methods of recording scores were used. In each case the alternatives presented were derived from the literature or from what we understood to be "common practice".

What might make an adequate sample was something of a mystery, since we could find no easy way of ascertaining what the size of the population might be. In the end, we settled on 300 teachers of art, and like numbers from music and drama, for what seemed to be between 5% and 10% of the population. This total of 1500 included English and French- speaking teachers; a French version of the questionnaire was prepared for the latter group.

Distribution was finally accomplished through a complicated system of letters of permission at the school district level, the school principal level and the teacher level. Despite what amounted to three levels of refusal, we hoped for a rate of return that would allow for some degree of generalization. The return rate was just over 35%, which is not the kind of figure to cause dancing in the streets. But it is representativeness, rather than rate of return, that determines the usefulness of a survey. We were in this respect fortunate, with almost equal numbers of male and female respondents, virtual parity in representation from art, music and drama, and returns from every Canadian province as well as the Yukon and Northwest territories.

Returns showed that the teachers of art, music and drama represented in this survey enjoyed a certain commonality in the objectives they had for their students. All three groups rated developing independence and individuality highest, with originality of response given a high rating as well. Teachers of music and drama attached greater importance to participation and involvement than did art teachers.

Problem solving was in all three cases rated higher than developing technical skills. While art and drama teachers frequently looked to journals or sketchbooks for evidences of progress, music teachers did not. Attending to the particular cultural context from which students draw their ideas was not as common in any of the three subject areas as the literature suggests it ought to be.

Methods of grading provided clear differences among the three subjects. While music teachers made relatively little use of student input, self evaluations were a favourite form of response in drama. The presence of a visible product permitted discussion between the art student and the teacher, and created conditions for negotiation of marks or grades that were not present in music or drama.

An invitation to the respondents to participate in a telephone interview resulted in our selecting 10- 12 teachers from each of the three groups. From these interviews and from the written comments made on the returned questionnaires, six categories of responses emerged.

1. Values- related statements.
Respondents frequently made the point that the arts are concerned with clarifying and applying values. While the classroom offers a unique milieu within which to bring individuals together, classroom practices may have led to misdirected emphasis on group performance, rather than self- realization.

2. Associated criteria for assessment.
The frequency with which attendance, attitude and deportment were mentioned as legitimate grounds for assessment may be explained by the nature of many arts activities. In music, the absence of a player may bring an entire performance to a halt. In drama, willingness to participate is essential to building a climate of trust. Though the consequences of non- participation are less immediately obvious in art, several art teachers claimed it was important for their estimation of student success.

3. Mastery of skills and concepts.
Music teachers, particularly, recognized the need for methods to ensure that students mastered a body of material. Serial testing and the use of criterion measures were noted as ways to increase student proficiency.

4. External pressures.
Respondents had complaints about the arbitrary and inappropriate imposition of semester systems and their adverse effects on the quality and continuity of student work. Lack of qualified specialists, it was claimed, affected the quality of student preparation. Still, the establishment of province- wide criteria for assessment was not a direction that a number of teachers cared to take to remedy these problems. Provincial guidelines are acceptable, ran the argument, but the individual teacher's strengths should determine the program.

5. Assessment and socialization.
Just as important as teaching content, said respondents, is the opportunity to interact with students. Involving the student in the assessment act is one example; at the same time, one teacher remarked that creating assessment material out of a shared breakthrough may be exactly the wrong thing to do.

6. Finding common ground.
Several comments were offered on the feasibility of individual use of group- developed criteria. Very little currently occurs in Canada, at the provincial or even at the school district level, in the identification of common criteria or of methods to assess the reliability of teacher judgment.

This study has attempted to provide a data base and a body of material that may be useful to administrators, teachers and educational policy makers. It is the first study of its kind in Canada and, to be cautious about it, I would claim that not many similar studies have been done elsewhere. The invitation to the international arts community is to undertake further research of this kind, so that we come to know more precisely what we do.

Note 1. The assistance of the Social Sciences and Humanities Research Council of Canada (SSHRCC), which provided funding for this project, is gratefully acknowledged.

Note 2. The full text of this report, titled Assessment in the arts: A cross- Canada study by Ronald N. MacGregor, Suzanne Lemerise, Marilyn Potts and Brian Roberts is available from the author while stocks last. Please address requests to VPAE, Faculty of Education, 2125 Main Mall, University of British Columbia, Vancouver, Canada V6T 1Z4.

NEW DEVELOPMENTS IN ART ASSESSMENT IN THE NETHERLANDS

Diederik W. Schönau
CITO
The Netherlands

Art education in the Netherlands is facing two new challenges with regard to assesment. The first is related to the introduction of a national curriculum in the lower grades of secondary education, the second with a national assessment of art education in primary schools.

With regard to the national curriculum, teachers in art education have to orient - or readjust - their programs to newly formulated attainment targets. These targets do not have to be hit, they have to be aimed at. They do not describe a minimumlevel of knowledge or competency to be met by the student, but they give a general, subjectrelated description of what a school must present to their students. After two or three years, depending on the design of the program, teachers decide upon the moment they have their student take a series of compulsory tests. These tests are presented to the schools by the Ministry of Education are to be administered as the conclusion of the period devoted to the national curriculum for a specific subject. The production of the tests is done by Cito, the Dutch National Institute for Educational Measurement. Tests will be developed for twenty different disciplines, including seven art disciplines (drawing, handicraft, textile art, photography and video, dance, drama and music). At least two art disciplines are compulsory in a student's curriculum.

Not all subjects are assessed in the same moment or even in the same year. As one might observe, teachers themselves decide upon the moment they have their students take the tests. The tests then are not to be regarded as final examinations, nor as entrance tests. They could actually be compared best with 'normal' schooltests, like the ones developed and given by the teachers themselves during the year.

For the visual arts the tests take the form of an assigment on a specific topic, much alike the ones that are usually given in classes. From the point of view of the test developers testing for the national curriculum should be as 'authentic' as possible, i.e. closely related to the way a subject or discipline is actually taught. And here problems start.

First of all, authenticity takes many forms in the arts. It is very much related to what a teacher thinks is relevant in art education. As there was no national curriculum until last year, the actual content of art education has always been left to the competency and personal interpretation of the teachers. Not surprisingly, art teachers show a wide variety in their ideas about art education or education in general, due to the diversity in institutes they themselves attended as a student, or to their personal ideas, talents and convictions, as well as to the art discipline chosen. Thus in the Netherland, for instance, the differences between drawing and handicraft add up to more than differences in dimensionality or materials to be used. There are also differences in the ideas about the role the arts should play in the curriculum. Cito is given the task to produce tests that give credit to these differences. It will be clear, that many problems are ahead of us, the more so as most teachers are not interested - to say the least - in tests imposed on their students. To make things even more complicated teachers are not given *any* indication about the transformation from scores into grades. All teachers are obliged to use the correction forms and judgement scales that go with the tests, but after having credited the student's individual work as 'objective' as possible, teachers are free to decide upon the transformation from scores into a final grade. Thus it may turn out, that equal scores relate to different grades, dependent on the capacities of the student, the type of school or on the character of the curriculum itself.

What is the meaning of a national system of testing, when the final conclusions are left to the teachers?

National curriculum was introduced to improve level and content of general education. First of all, new subjects were introduced, like technique and (health) care. Secondly, teachers have to revise their curriculum and replace the tradition of knowledge transference based on a one-way teacher-student relationship, by a method of working in which students have to learn how to learn. Far more weight has to be given to the students' responsibility to find their own ways. Text books are revised and offer students a series of assigments, tasks and information oriented towards developing skills to do research, investigate and communicate about what they have learned. Secondly, all knowledge exposed in text books should relate to issues relevant to the student's world. School disciplines will be no longer watered down versions of academic knowledge, but have to be oriented towards problem related methods of research, in order to have students acquire knowledge, skills and insights themselves.

This major switch in both content and organization of secondary education is accompanied by compulsory tests, as described earlier. The tests are introduced to garantuee that what is intended by law will be taught and assessed. The government, but also Cito and all who are involved in this fundamental change of schooling are very much aware that it will take a decade at least to arrive at a situation in which the national curriculum is fullly implemented, accepted and made working.

The tests that are developed consist for most subjects of three or more subtests. For the arts, the first generation of tests will consist of a series of three tests. One is a paper-and-pencil test (with open ended questions) on art appreciation (reflecting on art - a new subject or aspect for many teachers in secondary education). Another test relates to short experiments with both materials and visual concepts, like colour, composition, movement, etc.). A third test gives students the possibility to make a more elaborated work. All three tests are based on a theme, which gives common ground to the assigments and to the examples taken from art history. All tests will be pretested on a wide range of schools. The first generation of tests will be presented to all secondary schools coming December. They can be used form than onwards till around September 1995, when the next generation will be sent to the schools.

After several years it might well turn out, that the splitting up of the art test in three different subtests may be replaced by new forms of integrated testing. It all mainly depends on the way teachers will give new forms to new content. While this years the test wil make visible to all what the national curriculum could be about, it should actually be the national curriculum practice that guides the testing. In both cases, the employment of teachers in the constrcution of the tests is most wanted. It are the teachers that decide upon what is relevant and valid for the test. Cito, as the institution that takes responsibilty for the construction of the tests, tries to make this happen. Meanwhile we are trying to make these tests as valid, reliable and efficient as possible within the limits set by the discipline and by the law.

The second challenge to both art education and art testing in the Netherlands will be the national assessment of the visual arts in primary education. That assessment is oriented toward assessment of art teaching in general, not towards assessment of individual student learning. The problems we are facing in that field are immense. For primary education, attainment targets have been formulated as well, their formulation being very broad and vague, but this is still more than what was there before: nothing. Whatever the results of the first tests, any change in education will only be possible when a discussion is started on the content

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and meaning of attainment targets and their transformation into actual practice. This will also have consequences for the training of young teacxhers. Here too we are in a situation that assesment will make visible what is actually going on in education. Assessment is thus used to improve both theory and practice of education.In both projects, national curriculum and national assessment, the visual arts have something to offer to the other disciplines. As school subjects in which practice and skills are the kernel of the subject, they can give examples to other disciplines, which show, that in education valid assesment of more complex skills is relevant and possible.

Diederik Schönau works at Cito, thè Dutch National Institute for Educational Measurement, P.O. Box 1034, 6801 MG Arnhem, The Netherlands.

INSEA REPORTS
ASIA

The Japanese National Curriculum

Norihisa Nakase
Akeo Murakami
University of Tsukuba
Japan

In Japan, modern school system was inaugurated in 1872. And art lesson was introduced into school then. And the systematic way of learning and teaching were introduced by text books from Europe and America.

Western ways of learning and teaching using educational system and materials were highly value and they have been dominating our schools.

At teacher training schools, future teachers study art by drawing plastic models of Greek sculpture and nudes for training visual perception and skills for drawing with pencils or charcoal. Therefore, studio work has been emphasized to study at teacher training schools and art institutions. And only a few hours of art history are taught. Even now most of the artists and art teachers believe that through studio lesson students may foster the power of appreciation of art. And in addition to these, in more than one hundred of art education history in Japan, some important Japanese traditions and heritages are missing to be handed down at school.

In the reform of 1945, after the Second World War, Japanese education system was criticized by the American Education Mission. And because Japan was an agricultural country, the curriculum which was used in the State of Virginia in the USA was transplanted and the core curriculum became popular. Since then we have been assimilating American ideas of education.

In 1955, Japanese government found that the quality of Japanese schools had been declining. National Test scores in math, science and language arts had been falling. Quality of school could not be evaluated by only the test of 3Rs. But they did not refer to anything about the arts.

As for art education after 1945, the most influence we have had are the thoughts of Herbert Read and Victor Lowenfeld. "Education through Arts" and "Creative and Mental Growth" have been the most popular reference books for a long time. In the National Curriculum Art, here and there the effects of their thoughts can be seen. In our most recently revised course of study in 1990 for elementary school, the overall objectives of Arts and Handicrafts are as follows:

"Through the students' activities of expression and appreciation, students will cultivate their basic capacity of creative formative arts activities and experience the pleasure of expression. And enable them to enrich their sentiments."

The overall objectives of fine Art for lower secondary school are basically the same as elementary school. That is:

"Through the students' activities of expression and appreciation, students will develop their ability of creative formative arts activities and enable them to enjoy creative action, to cultivate their feeling of art-loving and enrich their sentiments."

And overall objectives of fine arts for upper secondary are as follows:

"Through the students' creative activities in fine arts class, students will enrich their aesthetic experiences, develop their feeling of art-loving."

For crafts:

"Through the students' creative activities in crafts' class, students will enrich their aesthetic experiences, develop their abilities for expression and appreciation, foster their attitude for living their lives richly, and cultivate their feeling of crafts-loving."

Here in our national curriculum, we see that expression (production) and appreciation are treated equally. But actually they are not. Exclusive appreciation class hour is one tenth of that for production. Teachers are recommended to instruct appreciation before studio work to stimulate students or reflect on their production after studio work.

Art education system in Japan is as follows:

1.Art is required throughout the nation from G1 through G11.
2.Elementary school (G1-G6) (compulsory education)hours in a week (70 hours in a year)(one period = 45 minutes)
3.Lower secondary school (G7-G9) (compulsory education)
2 hours in a week (G7)
1-2 hours in a week (G8)
1 hour in a week (G9)
(one period = 50 minutes)
4.Upper secondary school (G9-G12)
Arts: Fine arts, Crafts , Music
Japanese calligraphy Above the four, one is required to study (at least 4 hours from G10-G12)
2 hours in a week (G10)
2 hours in a week (G11)
1-2 hours in a week (G12) (elective)
(one period = 50 minutes)
5.Art materials: mostly parents expense
6.Art text book
G1-G9 Free of charge (government supply). Each student has his/her own one.
G10-G12 (parents expense)
7.Contents of art lesson (G1-G9)
a)Drawing and painting b)Modeling and curving c)Visual design d)Craft e)Appreciation

SEAPac

Phil Perry
Australia

The Australian Institute of Art Education (RNO for Australia) is holding its Annual Conference in Sydney from July 3-9, 1994. Keynote Speakers include: Michael Parsons, Mike Parr, Doug Boughton, and Fiona Hall. Details may be obtained by faxing Ina Burt, Conference Director, Mosman High School, Sydney, Australia at 61-2-968-1203.

The Australian branch of SEAPAC is flourishing. It holds regular seminars and lectures and has a circulation list of over 100.

The Art Craft Teachers' Association (of Victoria, Australia) is holding its annual state conference on May 14 and 15, with presentations by Stelare, Lee Emery, David McCrae and Max Darby.

The National Affiliation of Arts Educators (the AIAE is a founding affiliate of this group, which represents over 20,000 Australian arts educators) has opened a National Centre for the Arts in Canberra.

Most heartening of all is the recent announcement that our Federal Government is about to conduct an "Inquiry into Arts Education", under the auspices of the Senate Standing Committee on Environment, Recreation and the Arts.

LATIN AMERICA

Encuentro Latinoamericano y Caribeò sobre Ensennza Artìstica: Latin-American Meeting on Art Education

Phoebe Dufrene
Purdue University
Indiana

Introduction

The Latin-American Conferences on Art Education are held bi-annually in Havana Cuba. This year's presenters were from Argentina, Peru, Mexico, Brazil, Venezuela, Chile, Columbia, and the United States. Conference participants exchange information about visual arts, theatre, music, and dance education as well as computer art, video art, and creative arts therapies. They also attended art exhibits, concerts, plays and tours of specialized arts schools.

Like my previous experiences at this conference, reported in a 1991 edition of INSEA News, I was impressed with the multicultural environment as people of various ethnic, racial, and language backgrounds interacted socially and intellectually. Although the Cuban people are currently experiencing profound economic problems and political crises, the respect and development of the arts is still promoted, as evidenced in this international conference and other international art, aesthetic, and film conferences held in Cuba.

Encuentro Abierto: Opening Session

This event was much like that of the 1991 encuentro. As a means of "warming up" the participants and forming group unity for the duration of the conference, an opening interchange among the participants occurs. It involves joining hands and other body parts, walking, dancing, chanting and running together. People are encouraged to sing a song or perform a quick dance step indigenous to their culture. This activity is accompanied by various types of music such as salsa, calypso, Afro-Cuban, jazz, etc. The mood and the facial expression of Cubans participating in this event and other during the conference was in stark contrast to that of Cubans working in the hotels and walking along the street. Compared to 1991, 1993 was a somber, sobering experience. At times I felt that the gaiety at the encuentro abierto was a false gaiety.

Art Schools

A major component of the conference is touring the various schools for the arts in Cuba whereby conference participants have the opportunity to observe students and teacher, dialogue with them and participate in various activities such as dancing, playing instruments, participating in visual arts activities, etc. Most of the arts schools offer part-time courses for tourists and international scholars.

All education is free, including the coast of art materials, musical instruments, theatre/dance costumes, etc. Most of the schools for the arts are weekly boarding schools, Since education is free, upon graduation from an art high school or university art program, students must contribute to making the arts more accessible to others. This may be done by performing or teaching in remote rural areas or using the arts therapeutically with special education students or patients in psychiatric hospitals. Some Cuban artists and art professors work in Mexico and other Spanish speaking countries and give a percentage of their salary to the state as a method of reimbursement for their college tuition.

Of interest to art educators would be the National School of Plastic Arts, The Wilfredo Lam Museum, the numerous graphic arts studios, smaller community art galleries and museums and two upcoming 1994 art conferences. . . .Quinta Bienal de la Habana: Arte, Sociedad y Reflexion and Congresso Internacional de Informatica en la Cultura.

Afternoon and Evening Events

Every afternoon and evening included some type of arts-related entertainment such as attendance at classical music concerts, ballet performances, modern and Afro-Cuban Folk music/dance performances, and dramas. Most of the actors, set designers, musicians, dancers, and writers were high school or college students. Some performances were held at night in public theatres and others took place in the convention center during intermission and lunch breaks.

The dominant form of expression was Afro-Cuban Folk music and dance using conga drumming, West African body movements, elements of the Yoruba religion, and costumes that were a mixture of African and Spanish influences.

Although the panel discussions and studio workshops were evenly divided among visual arts, music, dance, and drama education, the evening and afternoon activities were dominated by the performing arts. I would have liked to have more opportunity to visit art museums, galleries, university art classes, etc.

Conclusion

This was my second time attending the Encuentro Latinoamericano Sobre EnseÒanaza ArtÌstica. My first visit coincided with the initial days of the Gulf War. In the past two years profound political changes, including several civil wars have occurred throughout the world. World wide events impact on the United States and other countries, including Cuba. As one can imagine and observe on international news broadcasts such as CNN, Cuba is experiencing extreme difficulties.

It made me uncomfortable to eat in a hotel restaurant with an abundance of food, attend receptions with refreshments and liquor, and purchase clothing and toiletry items while Cuban citizens are rationed tiny amounts of eggs, milk, meat, clothing, etc. Watching Cuban news programs where the daily food ration quotas are broadcast and then entering a restaurant to have an all-you-can-eat buffet meal seemed too contradictory for me. Yet I am an outsider and it is hard to judge another country or understand the political dynamics during a one week visit.

But despite the severe economic hardships such as food and hot water shortages and electrical blackouts, education in the arts is thriving. In the face of adversity Cuban students are still prolific in all areas of the arts. Cuban arts professors are actively engaged in research and performance. Visiting artists and art teachers in homes with minimal furnishings and even less food, I was constantly amazed at the hospitality, the generosity in sharing the limited amount of food or drink, and the constant artistic activity.

I look forward to attending the 1995 Encuentro and only hope that some of the forced gaiety at the Encuentro Abierto will be replaced by a more genuine display of feeling ... a natural spontaneity that could occur if the economic situation improves.

Brazil

The report on the First National Congress on Arts Teaching at the Universities Sao Paulo EDUSP'1993 can be ordered from:
Ana Mae Barbosa, Rue Monte Alegre 1003, Apt. 41 Perdezes, Sao Paulo 05014, BRAZIL
Portuguese text.

Belgium

Il y a un quart de siècle environ, commença la plus grande réforme que l'enseignement secondaire avait jamais connue en Belgique: l'enseignement rénové. malgré l'esprit démocratique et idéaliste qui animait cette réforme, les améliorations qu'elle apporta ne pouvaient cacher longtemps les préjudices qu'elle causa par la même occasion.

La situation des cours de dessin/ éducation plastique et de musique se détériora gravement. Le "cours" d'arts plastiques est curieusement devenu une "activité" et n'a plus été pris au sérieux. Comme si on avait voulu gommer la dimension sensiblede l'être humain au profit de la seule raison cartésienne, de la logique, de la technique! Pour s'en convaincre, il suffit de comparer le temps imparti a l éducation plastique dans l'enseignement secondaire traditionnel avec celui qui lui restait après la rénovation.

Par la suite, cette situation de départ, déjà très défavorable, fut encore aggravée par diverses mesures de rationalisation et autres coupes sombres. On peut estimer que dans l'ensemble l'èducation musicale a ainsi été rabotée de quelque 50 pourcent. Si l'on tient compte de la suppression du travail manuel, intimement lié au dessin, le cours d'éducation plastique a même subi une réduction d'au moins 80% de son volume d'avant le rénové puisque de 3 ou 4 heurs par semaine on est passé à 1 heure voire moins.

Compte tenu des grands idéaux du rénové, tels qui'ils furent proclamés, comme l'épanouissement de l'individu et la démocratisation de l'enseignement, on comprend mal cette évolution. Est-ce que, au cours de sa mise en place, l'enseignement rénové avait été détourné de son dessein initial? Ou est-ce que la strategié d'éviction progressive des cultures musicale et graphique avait secrètement été prévue dès le début? Toujours est-il que depuis un quart de siecle, on constate une étonnante similitude dans la politique conduite par les différents ministères de l'éducation. Et ce quels que soient les partis au pouvoir.

Les grèves menées par les enseignants au cours des années 1990 et 1991 attirèrent l'attention sur les dysfonctionnements de l'école et sur ce qu'on appela l'esprit "marchand" de la politique scolaire en communauté française. Devant les "profs" en colère, le monde politique fit mine de prendre conscience des problèmes. Des promesses furent faites ...

On aurait pu croire un moment que le monde politique allait entendre raison. Mais vooice que sous le couvert de la très louable intention de réduire l'échec scolaire, le Ministre Mahoux a fait parvenir aux écoles secondaires de la communaute une proposition de grille-honaire prévoyant une nouvelle dévalorisation de l'éducation artistique. Cette fois, il s'agit non seulement d'une réduction du temps horaire prévu, mais en plus, la circulaire contient en germe la suppression des cours de dessin/ éducation plastique et de musique. En effet, leur organisation n'est plus garantie.

La proposition soumise à concertation a été envoyée aux écoles dans les jours qui ont suivi l'installation de Monsieur Mahoux au Ministère de l'Education. Il est donc permis de penser qu'elle avait été préparée par son prédécesseur Monsieur le Ministre Elio Di Rupo.

Les professeurs d'arts plastiques se sentent trahis. Avec d'autres citoyens sensibilisés également à la question, ils ont forme le G.R.A.P.E. (Groupe de Reflexion sur les Arts Plastiques dans l'Enseignement). Le G.R.A.P.E. demande que Monsieur le Ministre Mahoux veuille faire admettre que l'education plastique est un cours de formation générale irremplacable pour le développement de l'individu, tant a titre personnel qu'en vue de ses rôles futurs de citoyen et de travailleur. Selon le G.R.A.P.E., l'éducation plastique concerne tous les aspects de la communication visuelle qu'elle soit artistique ou non. L'association soutient les professeurs d'arts plastiques qui estiment que les matières pour l'enseignement dequelles ils sont les seuls à etre réellement formés, comme la lecture de l'image, l'éducation visuelle des consommateurs, la protection ésthetique de l'environnement ... font intimement partie de leur discipline et doivent leur être confiées.

Pour pouvoir assurer un travail pédagogique valable en la matière, ils proposent que l'éducation plastique et visuelle reste inscrite à titre de cours régulier et obligatoire aux programmes de toutes les classes de l'enseignement secondaire, ce à raison de 2 heurs par semaine dans chaque année.

Le G.R.A.P.E. demande au ministre de faire cesser enfin l'acharnement anti-pédagogique et anti-démocratique dont leur discipline fait l'opbjet depuis bientôt un quart de siècle, alors qu'elle est porteur d'esprit créatif par excellence. Et des créatifs, notre pays en a vraiment besoin. Plus que jamais!

Groupe de Reflexion sur le Arts Plastiques dans l'Enseignement
35 rue du roseau
1180 Brusselles
tel. 02/3754094

Hungary

VISUAL TALENT - DIAGNOSIS AND DEVELOPMENT
SYMPOSIUM AND EXHIBITION
26 - 29 AUGUST 1994, Hungary
Thursday through Sunday
Organisers:
European Council for High Ability (ECHA)
Hungarian Committee for Talent Development
Hungarian Academy of Crafts and Design (HACD)
Institute for Teacher Training, major organiser
"AGY" Creative Arts Workshop and
the Town of Szentendre
Location:
SZENTENDRE
(15 km from Budapest, artist's colony)
Languages:
English, German and Hungarian
simultaneous translation provided

-workshops, studio activities: fine arts and multimedia
-lectures on contemporary Hungarian fine arts, design, textile arts and art education with slide shows and discussion groups
-exhibitions, film shows, presentations with children
-visits to child art collections and summer art camps

SYMPOSIUM ORGANISATION
Dr. Andrea Karpati, Associate Professor, Symposium Secretary
Hungarian Academy of Crafts and Design
H - 1121 Budapest, Zugligeti ut 11 - 25
Phone: 36/1/176 1722 Fax: 36/1/1767488
e-mail: H7021kar@ella.HU

KEYNOTE SPEAKERS OF THE SYMPOSIUM ON VISUAL TALENT
Prof. Dr. phil. Max Klager
PADAGOGISCHE HOCHSCHULE HEIDELBERG
Prof. Dr. Michael Parmentier
HUMBOLD UNIVERSITAT ZU BERLIN
Mr. John Steers, Secretary General
NSAED AND INSEA
Prof. Dr. Klaus K. Urban
UNIVERSITAT HANNOVER, Institut fur Erziehungswissenschaften
Peter Wolters, Art Educator, curriculum planner
BERLIN Deutschland
Irene Ypenburg, Editor, ECHA NEWS
artist, publisher
Marieke Wensing
CITO, Arnhem
Frank Boyd, multimedia specialist
ARTEC, London
Prof. Enid Zimmerman
INDIANA STATE UNIVERSITY, School of Educatio
Prof. Wu Jing-ji, Ph.D., Executive Director
FOUNDATION FOR SCHOLARLY EXCHANGE (Fulbright Foundation)
Prof. Wu Qi Jiangxi, Ph.D.
ACADEMY OF PAINTING
Nanchang, People's Republic of China

NORTH AMERICA

ADVOCACY SYMPOSIUM AND VISUAL AND PERFORMING ARTS CONFERENCE

The Canadian Society for Education through Art is hosting
a one-day pre-conference symposium
called
ADVOCACY THROUGH PARTNERSHIPS
October 26 (evening) and 27, 1994
Regina, Saskatchewan, Canada

The Canadian Society for Education through Art joins
Saskatchewan art, dance, drama, and music educators in launching the conference entitled

THE COMMUNITY: A PLACE FOR THE ARTS AND EDUCATION
October 27 (evening) 28 and 29, 1994

WHO MAY BE INTERESTED: Anyone concerned with integration of subjects across disciplines and among the fine arts areas of art, dance, drama, and music. Also, anyone interested in forming stronger community partnerships with arts related and cultural organizations.

WHO IS INVITED: Visual and performing arts educators representing all levels of education and from across Canada and the United States. Also, heads of arts organizations are urged to attend.

THE AIM OF THE SYMPOSIUM: To nurture communication, advocacy, networking, and partnerships among arts education decision makers in Canada and the United States.

FOR REGISTRATION AND CONFERENCE/ SYMPOSIUM INFORMATION or PROPOSAL FORMS, CONTACT:
Rita L. Irwin and Anna M. Kindler
Visual and Performing Arts in Education
The University of British Columbia
2125 Main Mall, Vancouver, BC, Canada
V6T 1Z4
phone: 604-822-5322 or 604-822-5328
fax: 604-822-9366
e-mail: irwinr@unixg.ubc.ca
e-mail: kinan@unixg.ubc.ca

Conference Proceedings • Montreal 93

The 1993 INSEA World Congress Proceedings are in process of being edited, printed and published.

The English speaking Editors are Dr. Cathy Mullen and Dr. ElizabethSacca, both from Concordia University, Montreal. The French speaking Editors are Dr. Suzanne Lemerise and Dr. FrancineGagnon-Bourget, both from the Université du Québec à Montréal.

These Proceedings should be of interest to your Universities and we suggest that you inform them of the possibility to acquire this exceptional report with articles written by such famous speakers asArthur Danto, Elliot Eisner, Brent Wilson, Rachel Mason, Brian Allison,Ana Mae Barbosa, Jerome Hausman, Al Hurwitz, Irein Wangboje, Annie Smith, Stanley Madeja, Ron MacGregor, David Baker, Philip Perry, MaxKläger, Emil Tanay, Andrea Karpati, Fernando Hernandez, John Steers,etc.

Les Actes du Congrès

Nous sommes actuellement à élaborer les AMontréal 1993, lesquels devraient être publiés entre .

du Congrès, section française, seront Suzanne Lemerise et Francine Gagnon-Bourget, toutes deux de Université du Québec à Montréal. La section anglaise sera sous la responsabilité de Cathy Mullen et d' Elizabeth Sacca, toutes deux attachéesà l'Université Concordia de Montréal.

Suzanne Lemerise, Marie-Françoise Chavanne, Ana Mae Barbosa ,Anna Kindler,, BernardDarras, Elliot Eisner, Fernande Saint-Martin, Emil Tanay, Ana Sobat, etc., démontrent de la qualité des auteurs.

$25.00 US
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to the name of INSEA Montreal 1993 Organizing Committee •au nom du Comité Organisateur INSEA/Montréal 1993

INSEA 28th World Congress Proceedings • Actes du 28e Congrès Mondial de l'INSEA
c/o Luc Paquette, Trésorier du Comité Organisateur de l'INSEA
647, rue Lesage, Duvernay, Laval-Montréal H7E 2Y6 - Canada

Indigenous People, Art& Place:
Interactions of Culture & Environment in Contemporary Life,
Sept. 8-11, 1994, Asheville, NC

Sponsored by USSEA and
Western Carolina University.

Registration deadline is May 30th, 1994, call (704)227-7210 or Fax (704) 227-7705 or write:
Lois Petrovich-Mwaniki, Dept of Art, Western Carolina University, Cullawhee, NC 28723.

This should prove to be an interesting program with several featured speakers, including **Dr. Alexander Alland, Leo Tanguma, Darcy Nicholas, & Dr. Jacqueline Chanda** and one day spent at the eastern Cherokee Reservation, Oconaluftee Indian Village andMuseum of the Cherokee Indian.

INSEA is pleased to announce that selected slides of the Children's Art Exhibit from the 28th World Congress will be available shortly.

If you sent work in to the Exhibition in Montreal and do not want it included in the INSEA collection, please contact Vice President Kit Grauer before June 30, 1994

BEST COPY AVAILABLE

INSEA EUROPEAN REGIONAL CONGRESS LISBOA, PORTUGAL JULY 17-21, 1994

Lisboa in 1994 is the EC Cultural Capital and the Ibero-American capital and, by the middle of July, people are completing their work and projecting a deserved holiday enjoying the inviting sun. This will be a time for a difference from routine task, when APECV welcomes you, Educators through the Arts-Visual (Design and Crafts) Literary, Musical and Performing Arts-working at the School, Museum ,Community or other institution, with all age levels.

You will have plenty of opportunity to share experience, to meet people and discover Portuguese hospitality, landscape and culture-as proposed in the Congress Programme Overview of plenaries, specific sessions (lectures, seminars, workshops), exhibitions, study visits, performances and meetings.

The APECV, the Portuguese INSEA RNO, will be organizing this Congress in collaboration with other Entities.

Previously to the Congress, a Research Conference will take place.

We will be glad to see you there!

THEME OF THE CONGRESS

AESTHETIC EDUCATION THROUGH THE ARTS IN EUROPE: DIMENSIONS AND FUNCTIONS

There will be 8 sections:
- CommunityProjects,Critical, CulturalandContextual Dimensions, and Multicultural Education.
- Visual Aesthetic Education.
- Music/Performing Arts in Education.
- Available Literature on Art for the young and Literature in the form of prose and poetry.
- Moving image and computer generated art.
- Interdisciplinary approaches.
- Arts Teacher Education.
- Social/Economic implications of the Education through the Arts (Resources, etc.).

One day in the Congress (Wednesday, the 20th) will be focused in interdisciplinary discussions.

THEME OF THE RESEARCH CONFERENCE

The Research Conference will give opportunity for sharing research deepening, the same theme of the Congress with three focuses: VALUES, QUALITY CRITERIA AND EVALUATION.

GENERAL INFORMATION

The Congress will take place in the Universidade de Lisboa buildings - Alameda da Universidade 1600 Lisboa, Portugal, July 17-21, 1994. The plenary sessions take place in the Reitoria (University Senate House); the specific sessions will be in the Faculdade de Psicologia e de Ciencias da Educacao and Faculdade de Letras, next to the Reitoria.

FEES

The fees will cover the registration, documentation, a certificate and a report to be sent later.
The accompanying persons fee includes: the programme, the first day social event, the cultural events and the final tour.

LANGUAGE

The languages of the plenary sessions of the congress will be Portuguese and English. Translation into French may be provided.
In the specific sessions the language can be Portuguese, Spanish, French, and English.

RESEARCH CONFERENCE

GENERAL INFORMATION

Conference Venue
The conference will take place in the Faculdade de Psicologia e de Ciencias da Educacao building - Alameda da Universidade, Cidade Universitaria in Lisboa, Portugal, July 15 and 16, 1994.

Registration
The conference will be limited to 100 participants, including the invited lecturers.

Fees
The fees will cover organization expenses, a certificate and a report to be sent later.

Language
The language of the conference will be English.

INSEA RESEARCH CONFERENCE
Friday, July 15
Saturday, July 16

INSEA EUROPEAN REGIONAL CONGRESS

Sunday, July 17

9 - 14.30	Registration. Preparation of the Exhibitions.
10 - 12	Opening Ceremony.
14.30 - 15	Opening of Exhibitions.
15	Tour of Lisboa.
19	Social Event.

Monday, July 18

9.30	Plenary Sessions.
14.30 - 15.30	Specific Sessions.
16.30	Cultural Event.

Tuesday, July 19

10.30 - 20	Country Study Visits.

Wed.July 20 -	**Interdisciplinary Day**
9.30 - 12	Round Tables. Debates.
14.30 - 18	Specific Sessions.
21	Cultural Event.

Thursday, July 21

9 - 12	Specific Sessions. Conclusions.
14 - 15.30	Closure of the Congress.
16	Final Tour.
20.30	Farewell dinner.

Confirmed Keynote Speakers
Bart da Baere, Belgium
Ana Mae Barbosa, Brazil
Maffimo Canevacci, Italy
Isabel Cottineli Telmo, Portugal
Richard Hoggart, United Kingdom
Wieslaw Karolac, Poland
Josip Roca, Croatia
Arquimedes Silva Santos, Portugal
John Steers, United Kingdom
Irena Wojnar, Poland
Peter Wolters, Germany

A special INSEA tour package is avaliable from North America which includes the conference, tours of Portugal & Maderia, deluxe hotel accommodation and transportation
telephone 1 800 767 1977
fax 206 644 8791

INSEA SOUTH EAST ASIA & PACIFIC REGIONAL CONFERENCE NOVEMBER 13-18, 1995

Art Education: A South East Asia-Pacific Perspective

Greetings from the entire membership of the Philippine Art Educators Association (PAEA). We are happy to announce that PAEA will be hosting the Second INSEA-SEAPAC Regional Congress on November 13-18, 1994 at the Subic Bay Freeport Zone in Olongapo City, Zambales, Philippines. We take this occasion to extend our warm invitation for you to join us in what is sure to be an invigorating and relaxing opportunity for both the mind and the body.

And Subic Bay is a most fitting venue as it offers excellent meeting facilities, deluxe yet affordable accommodations and a natural environment that combines sunset views, white sand beaches, fishing areas, grassy parks and virgin forests all in one large, expansive nature reserve. And oh, the shopping and dining facilities all within easy reach around our meeting site. Indeed, an art education congress in Subic Bay, Philippines is one encounter you just can't miss!

So, if you're keen on knowing more, do write to:

The Congress Secretariat
Second INSEA-SEAPAC Regional Congress
#5 Victory Street, San Juan 1500
Metro Manila, Philippines
Tel. No.(632) 705-704 Fax No. (632) 700-164

Take that long, well-deserved break in Subic. We'll make it worth your while. See you in November!

Alice A. Panares
Chairperson, INSEA-SEAPAC Council

Registration Fees
There are two rate structures: Early bird fee for registration payments received in full on or before July 15, 1994 and the regular rate applicable after July 15, 1994.

Full Delegate	
INSEA member	
Early Bird	US$175
After July 15	US$200
Non INSEA	
Early Bird	$200
After July 15	$225
Student	
Early Bird	$80
After July 15	$100
Accompanying Person	
Early Bird	$80
After July 15	$80

All payments must be made in US dollar currency in the form of telegraphic transfer, bank draft or international money order. Payments by international credit card or personal/company checks will not be honored. Bank charges or remittance fees related to the payment transmittals will be borne by the registrant.

Accommodations
(rate given is on a per room, per night basis, divisible by 2 pax for double occupancy and 3 for triple occupancy)

For pre- and post-congress stay in Metro Manila, for the inclusive period of November 10-13 and November 18-21:

US dollars	Single	Double	Triple
Jupiter Arms	$58	$67	$73
Robelle House	43	49	58

For congress proper in Subic, for inclusive period of November 13-20:

US dollars	Single	Double	Triple
Subic International	$62	$72	$90

All bookings and payments must be coursed through the Congress Secretariat to avail of discounted rates.

Transport
Complimentary airport-hotel-airport transfers will be provided to all registered delegates on condition that:
•port of entry/departure is the Ninoy Aquino International Airport (NAIA) in Metro Manila
•arrival date is November 12 and departure is November 19
•participant is booked at either Jupiter Arms or Robelle House in Metro Manila
Round-trip bus transfer (Manila-Subic-Manila) is US$15 (departing Manila on November 13, 3:00 pm and departing Subic on November 18, 4:00 pm).

Official Ceremonies
The Opening Ceremony and Welcome Lunch will be held in Metro Manila on November 13, with the First Lady, Mrs. Amelita M. Ramos in attendance.
The Closing Ceremony and Farewell Lunch will be held in Subic on November 18, with officials of the Subic Bay Metropolitan Authority present.
Both functions are open to all registered participants.

Congress Language
English

Climate
The Philippines is a tropical country. In November when the congress will be held, the climate is cool and dry, with temperatures ranging from 22∞C to 28∞C. Average humidity year round is 77%.

Call for Papers

In line with the congress theme, the state of art education in the SEAPAC region will be addressed as it focuses on the theories, practices, trends and problems related to art education in SEAPAC member countries.

Participants are welcome to submit materials for presentation at the congress insofar as the following issues are concerned:

•the current state and future directions of art education in any SEAPAC member country

•theories, practices and conditions within and outside the field of art education that bear on the enhancement or curtailment of art education in the SEAPAC region
•new techniques, advanced methods, technological developments and practical innovations that enhance the practice and value of art education
•assessment of present curriculum and recommendations for future curricula
•cultural interfacing in the content and application of art education: significance of indigenous cultural traditions, effects of Western and other external cultural influences, impact of technological advances on traditional art methods
•proposals on current and future role and contributions of INSEA-SEAPAC to the member countries, individually and regionally

A Presentation Committee will review all submissions and applications for presentation. Deadline for submission of applications is August 15, 1994.

Application Forms

All registration and application forms are being released this month. Those wanting to be included in our mailing list can write or fax to the Secretariat.

INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART

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